421.

CL.
Aa
NO.
849
ACC.
LIBRARY
M. KNOEDLER & CO.
556-8 FIFTH AVE.
NEW YORK
8 m

Ala
850
sm.

Collection Mele of Oil Paintings

CATALOGUE

OF

THIRTY-ONE CANVASSES

FROM THE

CELEBRATED COLLECTION MÉLÉ

11 BOULEVARD De La MADELAINE
PARIS, FRANCE

At Strictly Absolute Sale By Auction

ON THE EVENING OF

Friday, January 14th, 1910

AT HALF-PAST EIGHT O'CLOCK

AT THE

FIFTH AVENUE ART GALLERIES

546 FIFTH AVENUE, Cor, 45th Street

James P. Silo, - - Auctioneer

THE ALEXANDER PRESS,
114-116 West 27th Street,
New York.

FOREWORD.

BROUGHT up in the midst of affluent Art, "knowing his Paris well," and becoming more and more deeply impressed with the zeal in collecting, of those who also grew to know and to respect the intelligent Art ambition which long ago constituted Paris an Art Mecca, the owner of the Canvasses narrated here himself determined to become an Art collector some twenty years or so ago. His taste was distinctly of the romantic and graceful School that was born and cherished in dainty and brilliant French Court Epochs, and it was daintiness and brilliancy quickened and intensified by romantic or tragic story that most allured him, and that gave greatest zest to his quest.

Monsieur de Mélé had no desire to assemble a Collection of heroic or surprising Canvasses; the charm of the Epoch, the personality of the Artist, the subjects they gave themselves up to with greatest abandon, a bijou Collection of a purely and intimately representative character—this was his ambition. With exceptional privilege among wealthy and distinguished Art Collectors between whom and himself the "entente cordial" was strong and of long standing, he found many unusual opportunities to gratify his desire, and to such result that since he so entered upon his quest, the "Collection Mélé" has become known as a bijou Collection of extraordinary interest and importance, and has been visited by Art authorities of the highest distinction; it is also the recognized source whence have come many gems of the Schools to which he devoted himself now to be seen in great public Art Institutions like the National Galleries, London, which he has enriched with two gifts, and in splendid Private Collections.

Repeated and urgent rumors of the breadth and strength of the present Art awakening in America have induced Mons. de Mélé to place these charming Canvasses from the Collection in his Private Galleries at command of the American public.

CONDITIONS OF SALE.

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money *if required,* in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expens and risk, within Two Days from the sale; The Fifth Avenue Art Galleries not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency, if any, attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale.

JAS. P. SILO, Auctioneer.

CATALOGUE



NATTIER

No. 13. Mme. Adelaide of France, as Diana

400.

1

FRENCH SCHOOL OF THE XVIII. CENTURY

A CHILD'S FIRST STEPS

From the Collection of Baronne de la Fontaine

Height, 25½ inches; width, 27¾ inches

3 7 5.

2

CHAPLIN (CHARLES)

1825—1889

PORTRAIT OF MDLLE. INEZ BLANQUI

Daughter of the famous Publisher and Economist, Adolph Blanqui, and niece of the celebrated Politician, Auguste Blanqui. Mdlle. Blanqui was betrothed to the artist. She died in 1854.

Signed (lower left), "Charles Chaplin"

Date (lower right), 1853

From the Collection of the Mazes-Blanqui family

Height, 30½ inches; width, 25½ inches

300.

3

DUTCH SCHOOL, XVI. CENTURY

(PRIMITIVE)

MADONNA

Date (lower right on sword), 1565

From the Collection of Gen. Baron de Posson

Height, 29 inches; width, 34½ inches

475.

4

MOLENAER (JEAN NIENSE)

1668—Dutch School

THE WARM FOOT

Signed and dated (the date is somewhat obscure) at lower right, J. N. Molenaer

From the Collection of Gen. Baron de Posson

Height, 17½ inches; width, 25 inches



DIAZ

No. 20. Louis XV. Presenting the Marquis de la Pompadour at His New Residence, Choisi le Roi

200.

5

DECAMP (ALEXANDER GABRIEL)

1803—1860

MARCHING SOLDIERS

Signed "D. C." in the lower left

This Painting is from Decamp's own Private Collection

Height, 16½ inches; width, 13 inches

126.

6

BEECHEY (SIR WILLIAM)

1753—1839. English School.

THE RETURN

From the Collection of Gen. Baron de Posson

Height, 23½ inches; width, 19½ inches

250

7

TOURNIERES (ROBERT)

1668—1752

PORTRAIT OF A LADY OF THE COURT OF LOUIS XVI.

From the Collection of Baronne de la Fontaine

Height, 32¼ inches; width, 26 inches

550.

8

LARGILLIERE (NICOLAS)

1656—1746

PORTRAIT OF A GENTLEMAN OF THE COURT OF LOUIS XVI.

From the Collection of Baronne de la Fontaine

Height, 32½ inches; width, 26 inches



GREUZE

No. 21. Young Girl with Rose

9

150.

DROUAIS (HUBERT)

1699—1767

PORTRAIT OF MADAME DE FONTENET

From the Collection of Baronne de la Fontaine

Height, 15½ inches; width, 12¾ inches

500.

10

CHALLE (CHARLES MICHEL ANGE)

1718—1778

GIRL WITH CHERRIES

From the Collection of Baronne de la Fontaine

Height, 15 inches; width, 22½ inches

1350

11

GUIDO RENE (Called "LE GUIDO")

1575—1642

LUCREZIA

One of the best known and most tragic works of Guido Rene, at his best period.

Dated "Anno 1612" at upper left

From the Collection of Marquis d'Ossun

Height, 21 inches; width, 18 inches

325.

12

COYPEL (CHARLES ANTOINE)

1694-1752

THE ASTONISHED MAGDELENE

"I am He who ye seek"

This Painting was exhibited in the National Galleries of 1729 where it obtained instant and pronounced success. The expression on the face of the Magdelene created a great sensation. The works of Ch. Coypel are exceedingly rare, and as a rule are only to be seen in great Museums.

Signed and dated

From the Collection of Baronne de la Fontaine

Height, 32 inches; width, 25¾ inches



BOUCHER

No. 22. Innocence Asleep

13

4600

NATTIER (JEAN MARC)

1685—1766

PORTRAIT OF MADAME ADELAIDE OF FRANCE AS DIANA

Daughter of Louis XV. at the age of twenty

From the Collection of Gen. Baron de Posson

Height, 36½ inches; width, 29 inches

450.

14

DAUBIGNY (CHARLES FRANCOIS)

1817—1878

THE BANKS OF L'OISE

Signed Daubigny on lower right. Also has red seal C. D.

From the Collection of Monsieur Garnier,
Daubigny's Nephew

Height, 17 inches; width, 27½ inches

15

400.

BOUCHER (FRANCOIS)

1703—1770

SUMMER

From the Collection of Baronne de la Fontaine

Height, 16 inches; width, 13 inches

£100.

16

BOUCHER (FRANCOIS)

1703—1770

AUTUMN

From the Collection of Baronne de la Fontaine

Height, 16 inches; width, 13 inches



LANCRET

No. 24. Blind Man's Buff

17

2950

PATER (JEAN BAPTISTE)

1696—1736

GALLANTS GATHERING IN A PARK

This Painting has been catalogued as the work of Antoine Watteau in all the Collections in which it has appeared. Experts say that the left side is the work of Watteau, but that the right appears to be the work of Pater.

From the Collection of Baronne de la Fontaine

Height, 27¼ inches; width, 24 inches

1.200

18

VIGEE LEBRUN (MARIE LOUISE

ELIZABETH, Madame)

1755—1842

YOUNG GIRL PLAYING THE MANDOLIN

Portrait of the Artist at the age of sixteen

From the Collection of Gen. Baron de Posson

Height, 24 inches; width, 19¾ inches



NATTIER

No. 25. Spring

900.

19

DAUBIGNY (CHARLES FRANCOIS)

1817—1878

LES GRAVES DE VILLERVILLE

A Normandy Landscape near Honfleur

This Painting bears the characteristic personal signature
C. D. in ink

Acquired from the Collection of Monsieur Garnier,
Architect, Nephew of the Artist

Height, 21½ inches; width, 46¼ inches

4600

20

DIAZ DE LA PENNA (NARCISSE VIRGILE)

1809—1878

LOUIS XV. PRESENTING THE MARQUIS DE LA POMPADOUR AT HIS NEW RESIDENCE, CHOISI LE ROI

Signed (N. Diaz) in lower right

This Painting was ordered from Diaz in the year 1848 by Monsieur Duc, a rich collector of that period, who was also a pupil of Diaz. Purchased by Monsieur de Mele from the widow of Monsieur Duc's son.

Height, 22½ inches; width, 29 inches



NATTIER

No. 26. Summer

850.

21

GREUZE (JEAN BAPTISTE)

1725—1805

YOUNG GIRL WITH ROSE

Greuze's favorite model at the age of fourteen

From the Collection of Baronne de la Fontaine

Height, 18 inches; width, 15½ inches

800.

22

BOUCHER (FRANCOIS)

1703—1770

INNOCENCE ASLEEP

From the Collection of Baronne de la Fontaine

Height, 16½ inches; width, 12¾ inches



NATTIER

No. 27. Autumn

23

1.200

NATTIER (JEAN MARC)

1685—1766

DIANA AND ACTEON

Acteon surprised Diana in the bath, and was therefore metamorphosed into a deer by the goddess. This is one of the most remarkable works of Nattier, and is unique because of its mythological subject. This was the identical painting that won for Nattier the sobriquet "Bleus-Nattier." This Painting was purchased contemporaneously with the "Four Seasons" from the Collection of Lord Pembroke, Count de Montgomery, etc.

Height, 25½ inches; width, 31½ inches

1900

24

LANCRET (NICOLAS)

1690—1743

BLIND MAN'S BUFF

From the Collection of Baronne de la Fontaine

Height, 23¾ inches; width, 29¼ inches



NATTIER

No. 28. Winter

25

NATTIER (JEAN MARC)

1685—1766

SPRING

Supposed to be a portrait of the Demoiselle de Nesle

From the Collection of Baronne de la Fontaine

Height, 51½ inches; width, 38 inches

4.200

26

NATTIER (JEAN MARC)

1685—1766

SUMMER

The Model who posed for this Painting is presumed to be Mademoiselle de Nesle

From the Collection of Baronne de la Fontaine

Height, 51 inches; width, 38½ inches



DROUAIS

No. 29. Marquis d'Ossun

27

NATTIER (JEAN MARC)

1685—1766

AUTUMN

This is a Portrait of the Princess de Beauvau
It is well known that two portraits of this beautiful woman were painted by Nattier. This one representing her as Autumn, and the bust portrait described in "The Works of Nattier" (page 120) by Mons. Pierre de Nolhac. Pertaining to the Collection of Lord Pembroke in 1882, it afterwards passed to that of his son, the Count de Montgomery, whence it was purchased by Monsieur de Mele in 1903.

Height, 51½ inches; width, 38¼ inches

2500

28

NATTIER (JEAN MARC)

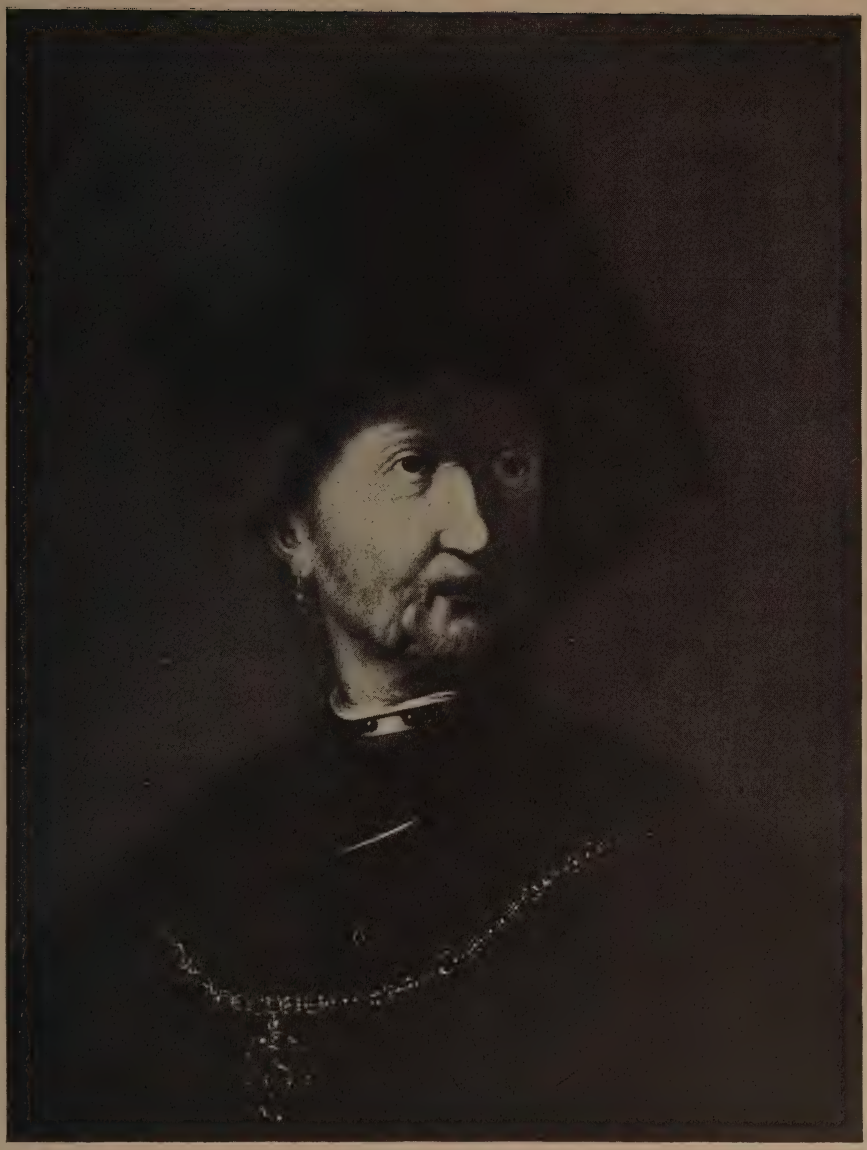
1685—1766

WINTER

Considered a Portrait of La Marquise de Nesle

From the Collection of Lord Pembroke

Height, 51½ inches; width, 38 inches



REMBRANDT

No. 30. Portrait of the Dutch Admiral, De Floen Adlererona

29

2400

DROUAIS (FRANCOIS HUBERT)

1727—1775

PORTRAIT OF THE MARQUIS D'OSSUN

Ambassador of France to Madrid and 'Grandee d'Espagne' under Louis XV. Secretary of State to Louis XVI., also under-Secretary to the Duc de Choiseul. When Louis XVI. on ascending the throne appointed the Marquis d'Ossun Secretary of State in remembrance of the reunion of the family, then accomplished, he ordered this portrait to be painted by Drouais. The table and arm chair shown in this painting actually pertain to the Mobilier National, and are now in the Musee du Louvre. This portrait is considered one of Drouais most important canvasses, and is described at length in the "History of the Reign of Louis XVI." in the National Library.

From the Collection of the Family of the Marquis d'Ossun

Height, 86 inches; width, 65 inches

4.400

30

REMBRANDT (PAUL VAN RYN)

1608—1669

PORTRAIT OF THE DUTCH ADMIRAL
DE FLOEN ADLERERONA

Who was related to Gen. Baron de Posson, Commander of the Netherlands Cavalry, on the maternal side

From the Collection of Gen. Baron de Posson

Height, 21¾ inches; width, 17 inches



MURILLO

No. 31. Los Ninos de la Concha

MURILLO (BARTOLOMEO ESTEBAN)

4.100

1613—1685

LOS NINOS DE LA CONCHA

Murillo painted two canvasses known under the same name, Los Ninos de la Concha. One may be seen in the Musee del Prado at Madrid. The one here shown differs from that in Madrid in four pronounced ways: Three angels form the angelic group in the Madrid canvass, while in this there are four in the group. In the painting in the Prado, one end of the Rod of St. John the Baptist (that on the side of the cross) touches one of the angels, the other end resting on the earth covering part of the foot of Jesus. The proportions of the two rods are entirely different. In the canvass at Madrid the rod rests on the neck of the Christ, but does not cover his feet. In that painting also the ribbon of the rod is rolled to the cross, while in this it rolls along the length of the rod and the "Agnus Dei" is plainly legible. In the painting at Madrid the rod turns in the opposite direction from the rod in this one. The painting at Madrid was among the first of Murillo's great works and the composition is cold. This is painted in much warmer lines.

From the Collection of Gen. Baron de Posson

Height, 41 inches; width, 48½ inches

GETTY RESEARCH INSTITUTE
3 3125 01662 8741